

S A N F R A N C I S C O 1 9 8 2 CINEMATHEQUE

The regular Bay Area showcase of independent, personal, and avant-garde films, 800 Chestnut Street, San Francisco Founded 1961

SUNDAY • MAY 2

The Subjective Factor

By Helke Sander (1981 125m Ger) West Coast Premiere

This is the West coast premiere of the latest film by one of West Germany's most important political/feminist filmmakers, Helke Sander (**The All-Round Reduced Personality**). Of the film Sander says: 'This film is reconstructing a few events that happened between 1967 and 1970 and which are very important to me and about which people frequently ask questions, for instance: What was it really like, the beginning of the women's movement, how and why did it happen? Apart from this special issue I am also constantly speculating and wondering whether world history would have turned out differently, if some particular events had taken place earlier, or in some other way... Shown in cooperation with the Goethe Institute of S.F.

THURSDAY • MAY 6

Cine de Las Americas

The 1st Latin American Festival of Animation

This program presented in cooperation with Cine Accion, the Hispanic filmmakers organization of Northern California, is being held in selected theaters throughout the Bay Area. The following films will be shown:

The Fox and the Condor by Walter Tournier (1979, 10m, Peru)

In the Jungle There is a Lot To Do by Walter Tournier (1974, 17m, Uruguay)

Homomania (1973, 3m, Uruguay)

Argentina:

El Astillero (1977, 10m)

El Concierto (1977, 4m)

Mexico:

Blap by Fernando Tames (1979-80, 8m)

And if You Are Woman by Guadalupe Sanchez (1977, 5m)

El Dia De Pureto Rico by Paco Lopez, (1977, 4m, Mexico) the colonization of the island of Puerto Rico by the U.S.

The Persecution of Pancho Villa by Grupo Cinesur, (1979, 9m, Mexico)

El Compa Clodomiro (24m) Capitalism and the division of labor.

Lotteria (10m, Mexico)

S F Animation:

Midevil by Maria

The Mayan Numbers by Ralph Maradiaga

Perceptions by Miguel Angel Jimenez

Plus 4 super-8mm films

SUNDAY • MAY 9

Misconception, Daughters of Chaos & other films

Marjorie Keller in person

New York filmmaker Marjorie Keller has been making films since the sixties. Until **Misconception** which deals with the realities of home childbirth she had received little critical attention. Her recent **Daughters of Chaos** was probably the best received on the recent New York show.

"**Misconception** is an important addition to the body of films made by women working toward a new feminist consciousness, particularly for its work on creating a new language with which to articulate that experience."

— Ruby Rich

"In its frankness, **Misconception** is a corrective, not only to sentimental falsehoods like ABC's 'Having Babies' but to the lyrical idealism of Brakhage's birth films as well. While Brakhage's silence is a move toward abstraction, Keller uses both sync and contrapuntal sound to anchor her visuals in reality. Her jarring and fragmented style... conveys forcefully the fact of birth as a messy, painful, and disruptive process."

— Jim Hoberman
Village voice

THURSDAY • MAY 13

Loud Light and other films

Jean Sousa in person

In the main, Jean Sousa's films are short narratives which have been rearranged and reworked extensively via optical printer and other post production devices. Her "work applies an artist's manipulation of color and movement to subject matter already staged or staged — the circus, performance, or interior dramas played out for the camera. Her films sidestep flashy action to submerge the viewer in the graphic qualities of the events, transforming the original pace, color or tonality, and chronology to create a dream world constructed in accordance with the filmmaker's own pleasures."

— Ruby Rich

Our program will include:

Quicksilver Spectres (1981), **The Circus** (1977), **What Am I Doing Here** (1978), **Loud Light** (1982) plus others.

NO PROGRAM SUNDAY • MAY 16



Lester Young, *The Pres., K.C.*, 1946,
Jammin' The Blues, shown May 30



Tattooed Leg, photo by Charles Gatewood,
Tattoo Films, shown June 24

THURSDAY • MAY 20

Four Artists:

Duane Michals, Sari Dienes, Kay Sage, Bridget Riley

Duane Michals (1939-1997) Directed and Photographed by Ed Howard and Theodore Haines. (1978, 14m) Voice over narration by Duane Michals. Duane Michals is a rare combination — a successful commercial photographer and a remarkable avant-garde artist "Traditional art photography preserves the illusion of reality. Michals first suggests the reality of illusion but goes to the end of his idea until he reaches the illusion of illusion."

— Jeff Perrone
Artforum

Duane Michael (1939-1997) is not so much about Michals' work as an evocation of the spirit of his work.

Hats, Bottles and Bones-A portrait of Sari Dienes (1979, 22m) Poetry and voice-over narration by Sari Dienes. Filmmaker Martha Edelheit captures the integrity of Sari Dienes, person and artist, as well as the essence of her work through an avant-garde style which utilizes super-8mm footage reprinted as split-screen images, echo effects on the soundtrack and other techniques. The result is a rich multi-layered work in which Dienes' "personality completely saturates the film."

— Carrie Rickey
Womanart

Kay Sage (1898-1963) (1977, 20m) by Marilyn Rivchin and Kells Elmquist

Kay Sage, American Surrealist painter and wife of surrealist painter Yves Tanguy, ranks among the numerous "invisible" women artists whose work is now reemerging.

Bridget Rildey (1979, 28m) by David Thompson

One of the most respected and copied British painters, Bridget Riley uses the repetition (and disruption) of stylized patterns and subtle color to depict energies that we see and feel. Her optical paintings are force-fields that show what looking feels like.

Friday: May 21 **Open Screening**

Free Admission, Bring Your Own Film

SUNDAY • MAY 23

Gordon Ball

Gordon Ball in person

Gordon Ball's films have contributed significantly to the genre of autobiographical film through their lyricism and their profound spiritual quality. A resident of Norfolk, Virginia, Ball has written, "I'm not interested in technical polish or 'smoothness' but in technical sincerity; the form of the film must take shape from the heart of the experience which engendered it. There are so many 'smooth' films made now anyway that there should be room for those which are direct, honest, unique, and absolutely representation of the soul of their maker". Ball will present and discuss **Mexican Jail Footage** (1980), a recollection of the filmmaker's unlawful imprisonment in Mexico in 1968; and **Father Movie** (1977) and **Enthusiasm** (1979), two films which record the death of Ball's parents and, through their poetic expression of the process of mourning, touch upon essential qualities in all families and individuals. Also to be shown: **Georgia** (1966), **Sitting** (1977), **Prothalmion** (1978) and **Clouds of Glory** (1981).

THURSDAY • MAY 27

Crisis in Utopia and other films

Ken Ross in Person

Two years ago New York filmmaker's Blessed in Exile was a big surprise of the S.F.A.I. film festival. "His newest film, **Crisis in Utopia**, is a kind of **War of the Worlds** avant-garde film. Obsessed with the nuclear nightmare, Ross turns fluorescent lightbulbs into messengers of doom, ticker-tape parades into visions of eternity and shopping centers into poignant mementoes of life before the war. "Ross is one of a very few filmmakers who deals with sound as seriously as he does image. He even utilizes the scratches on old phonograph records." Our program will include the following: **Bris** (1951-81), **Black Harmony**, **Hi-Fi** (1977), **Blessed in Exile** (1979), **Crisis in Utopia** (1981)

SUNDAY • MAY 30

Jazz on Film:

In The Studio, On The Streets

Symphony in Black (1934) dir. Fred Waller

"A Rhapsody of Negro Life", one of the few attempts to go beyond simply recording a performance, integrating "Negro Life" with performances by Duke Ellington and Billie Holiday in her screen debut.

Cab Calloway's Jitterbug Party (1935) dir. Fred Waller

From the Cotton club, down Harlem streets, on to an early morning jitterbug party.

Bundle of Blues (1933)

With the Duke Ellington Band, featuring Ivy Anderson singing "Stormy Weather".

Jammin' The Blues (1944) dir. Gjon Mili

One of the finest jam sessions ever recorded on film. Includes Lester Young, Illinois Jacquet, Harry 'Sweets' Edison, Dicky Wells, Marlowe Morris, Barney Kessel, Red Callendar, John Simmons, Jo Jones, and Big Sid Catlett.

Stations of the Elevated (1981) dir. Manny Kirchheimer, 45 minutes

"... a mesmerizing view of subway graffiti to music by Charles Mingus" (*The San Diego Union*); "astonishingly beautiful and visually eloquent ... a film of protest but a gem of film-craft." (*The Statesman, New Delhi*)

THURSDAY • JUNE 3

New Surrealism from the Bay Area

Here is a group of recent films by local filmmakers whose work has primarily been concerned with Dream-state imagery and symbolism. The films are a diverse lot, but there is in all, a firm commitment to turning reality on edge:

An Andalusian Adventure By Earl McCann (17-½m)

411 By Linda Nathanson (20m)

Acquaintance: The Last Token Martyr By Jose Montano (10m)

Blonde Piano By David White (5m)

"8" By David White (6m)

Afternoon Visit By Tom Sime (12-½m)

Desire By Hesh Rosen (7½m)

SUNDAY • JUNE 6

Three Films by Robert Frank

Pull My Daisy (1959 29m) Directed by Robert Frank and Alfred Leslie, brilliant comicpoetic narration by Jack Kerouac. Cast features Allen Ginsberg, Gregory Corso, Peter Orlovsky, Larry Rivers. Stunning black-and-white photography. "... a spoof on the beat generation, a nonsense comedy, blending most perfectly the elements of improvisation and conscious planning ... The plotless episode has never been more eloquent than it is in this film ... No other film has ever said so much, and in such a pure and condensed manner, about the man of the beat generation."

— Jonas Mekas

The Sin of Jesus (1961 40m) "... this pessimism, this desolation, or doom, or despair revealed in **The Sin of Jesus** is the inner landscape of the 20th-century man, a place that is cold, cruel, heartless, stupid, lonely, desolate — this landscape emerges from Robert Frank's film with a crying, terrifying nakedness ... Robert Frank is here as much a documentarist as Robert Flaherty was in *Nanook* ..."

— J. Mekas

Conversations in Vermont (1970 26m) ... Wherein Frank interviewed his diffidently hip teenage children, invented the mode of oblique, family-obsessed autobiography he successfully developed in subsequent films ...

— J. Hoberman
Village Voice

THURSDAY • JUNE 10

30's Art and Politics

John Heartfield: Phomontagist (1981, 63m) director Helmut Herbst

This film looks at the work of an artist rooted in the Dada Movement and renowned for an uncompromising opposition to fascism: Both the work of Heartfield and this film embody the early century's concept of a new art: politics, aesthetics and the means of production fuse together at the hand of the artist.

Herbst manipulates his material in the same spirit of parody and wit that marks Heartfield's art. The film places Heartfield beside his friend George Grosz within the avant-garde movement and the politics of Weimar Germany.

New Earth Joris Ivens, director, Helen Van Dongen, editor (1934 30m)

Out of basically instructional material, the process of land reclamation, Ivens created a great film. Three-fourths is a celebration of the energy of people and machines at work; the final fourth uses stock footage and a biting satirical ballad to denounce the overspeculation that forced wheat grown on the reclaimed land to be thrown into the sea during the Depression.

SUNDAY • JUNE 13

Films By Ken Jacobs and Barry Gerson

An evening of new and older works by two of NYC's most innovative film artists.

Program will include:

The Doctor's Dream by Ken Jacobs (1979 23m) A film-for-TV radically re-edited by Jacobs in a search for possible hidden meanings.

— Ken Jacobs

Window (1964 12m) "About four years of studying the window-complex preceded the afternoon of actual shooting (a true instance of cinematic action painting)."

— Ken Jacobs

Soft Rain (1968 12m) "The loop repetition automatically imparts a steadily growing rhythmic sense of the street activities."

— Ken Jacobs

Hidden Tracings — Exposed Fragrances (1980 10m) by Barry Gerson

Group I: Grass/Ice/Snow/Vibrations (1969 16m) by Barry Gerson

Group V: Endurance/Remembrance/Metamorphosis, (12m) by Barry Gerson

"Barry Gerson's films are aesthetic and spiritual in nature ... His films capture the subtle changes of light over a period of time and the resultant nuances of color ... If the viewer is willing to allow him/herself to be drawn into them ... he can emerge from the experience refreshed and at peace, for these calm, subtle, beautiful films seem to have a cleansing and healing effect."

— Nadine Covert
Donnell Library, NYC

THURSDAY • JUNE 17

Brakhage's Book of the Film Chapter 2

These three films constitute the second chapter of Brakhage's film autobiography which began with *Scenes from Under Childhood*.

The Weir-Falcon Saga (1970 30m)

The Machine of Eden (1970 13m)

The Animals of Eden and After (1970 35m)

SUNDAY • JUNE 20

Straub/Hanoun

Une Simple Historie (1957 60m Fr.) By Marcel Hanoun

With this, his first film Marcel Hanoun took his place as the true avant-guardist of the French New Wave era. **Une Simple Historie** is the story of a woman and her daughter who move to the city to find work. She is not successful and they are reduced to living in the street. Hanoun's unusual and austere visual style (reminiscent of Bresson) gives us a very poignant look at a situation that is becoming ever more common.

Not Reconciled (1965 60m Ger) By Jean-Marie Straub

Not Reconciled is the story of a frustration, the frustration of violence, that violence which Brecht's St. Joan of the Stockyards invoked when she cries out: 'Only violence serves where violence reigns', the frustration of a people who had muffed their 1848 revolution, who had not succeeded in freeing themselves from Fascism. I deliberately discarded everything in Boll's novel that could be qualified as picturesque or anecdotal, psychological or even satirical; my aim was to create through the story of a middle-class German family from 1910 to our times a pure cinematographic, moral, and political reflection on the last fifty years of German life, a kind of film-oratorio.

— Straub

THURSDAY • JUNE 24

Tattoo Films

Stoney Knows How (1981, 25m) by Alan Govenar and Bruce Lane, photographed by Les Blank

A film on the late **Stoney St. Clair**, a tattoo artist of the old school from 1928-1981. Stoney was a paraplegic dwarf, a carnival sword swallower as a child but best known as a tattoo artist. "If you can't dazzle them with brilliance, Baffle them with bullshit."

Tattoo City by Emiko Omori (1981, 24m) **Tattoo City** is a film about Don Ed Hardy of San Francisco featuring the large full bodied tattoo style of Japan. Included in the film are the works of many artists such as Dean Dennis, Freddie Negrete, Bob Roberts, Jack Rudy, Zeke Owens, Cliff Raven and others.

Soc. Sci. 127 (1969, 21m) by Danny Lyon. Lyon's first film, shot in Texas ... "Lyon shows the artist at work on a customer in his studio, panning over snapshots of obscenely tattooed naked women ... " Thomas Albright, SF Chronicle

SUNDAY • JUNE 27

The Adventures of Sky-Baby

Tim Kennedy's Spectral Theatre Presents: Episode Six of Seven

The Man Who Breathes Shadow

The labyrinthine route of the serial form twist and turns invented truths and collage fiction so that it seems other than it is — a disguise of what is so. Each episode contains an aspect of the disparate selves reflected in the duplicities and cunning protestations that serve to constantly undermine this little epic.

Those cinema lovers acquainted with the mysteries and perils of **Sky-Baby** (initially conjured at Episode One three years ago) all anxiously await her eminent appearance in this fair city. Episode Six "**The Man Who Breathes Shadow**" is a return to the Joy of Cinema. Dare you ask the question hanging on the lips of an entire audience; "Who is Sky-Baby?"

— (name withheld upon request)

"When the minor irritations of Life leave me mentally congested, I always reach for "**Sky-Baby**". For relief from the limits of likeness and the rejuvenating benefits of Pygmalion Power, there is no substitute."

— Phillip Johnston
"The Public Servants"



Duane Michals - May 20

INDEPENDENT FILM EVENTS

- May 14-15, Pacific Film Archives, Berkeley/ Three programs of films by independent women filmmakers both classical and contemporary will be screened in conjunction with a 1-day course entitled "The Woman Artist as Filmmaker" to be taught by local filmmaker Sandra Davis. For information call JFKU 254-0200.
- Intersection, 756 Union St., S.F. - May 16 Open City
May 23 Berman's Persona
May 30 International Animation Classics
- *Frontal Exposure*, KQED's independent showcase for film and video makers will show films on the last Saturday of each month on KQED, Channel 9 SF, at 11:00 PM. Call 864-2000.
- *Films on Broadway* (435 Broadway, SF) — May 3 Brakhage Dance Party, Revenge of the Cheerleaders, Film Installation by Deborah Fort, Benefit for SF Emergency Filmmakers, call 381-2623
- May 17 Exploding SF Filmmakers
- 544 Natoma St. Film Society Monday Night Film series will continue in May and June. Call 621-2683.

HIGHLIGHTS

May 13 **Jean Sousa** from Chicago

May 23 **Gordon Ball** from Norfolk, Virginia

May 27 **Ken Ross** from New York

PHOTOGRAPHERS ON FILM

May 20 **Duane Michals** in Four Artists program

June 5 **Robert Frank's** films

June 10 **Photomontagist** — **John Heartfield**

May 30 **Jazz on Film**

June 2 **New Surrealism** from the Bay Area

Cinematheque Staff

Carmen Vigil - programmer 586-8486

Steve Schmidt - programmer 381-2623

Programming Committee

Jeffrey Skoller, Michael Wallin, Marian Wallace (resigned), Sharon Wood

Admission \$2.50 • Free Coffee

Film Passes available at the door • 5 admissions for \$10.00

Thursdays and Sundays at 8:00 PM at the San Francisco

Art Institute, 800 Chestnut Street, San Francisco.